

ARCHIVAL

OUTLOOK

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March/April 2014

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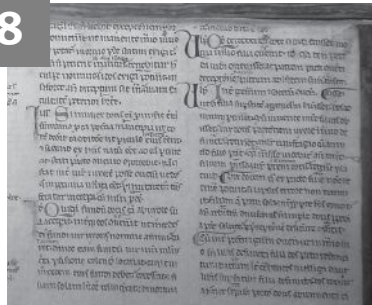
Courtesy of Lakeside School Archives.

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COVER PHOTO

Suhweet! "Vermont Maple Syrup on Ice Cream—A Party Delight," circa 1940. "The True Vermonter never loses his taste for the sweet of maple," E.A. Fiske noted in the 1874 report of the State Board of Agriculture, Manufactures, and Mining. Vermonters have developed a taste for archives, too, thanks to the pioneering efforts of Vermont's first state archivist, Gregory Sanford, who now has a building named in his honor. Read Terry Cook and Helen Samuel's tribute to Sanford's accomplishments, "The Sense of Wonder" on page 18. Suhweet indeed! *Photographed by Chandler Portraits Commercial Photography, St. Albans, VT, for the Vermont Department of Agriculture (Series A-094, Department of Agriculture photographs, circa 1920–1965. Vermont State Archives and Records Administration).*



PRESIDENT'S MESSAGE

Danna C. Bell

dbellr@att.net

The Jobs Thing, Part Deux

I recently wrote a post on *Off the Record* about the employment issues that our members are facing. I noted that this is not only an issue for students and new professionals who are faced with a limited number of positions that are often temporary or pay less-than-optimal wages. It is also a dilemma challenging midcareer professionals, hiring officials, and archival educators.

As the SAA Council was heading to Chicago for its meeting in January, the Archives and Archivists list featured a thread about the employment issue. This discussion, as well as other discussions that have taken place at the Annual Meeting, on Twitter or blogs, and in other physical and virtual environments, was part of what spurred our Council discussions. As I mentioned in the blog post, we spent half a day on the megaissue of employment for archivists. Our discussions were intense, difficult, passionate, and deeply honest.

As I noted in my blog post: "One of the first things we did was to acknowledge that the employment situation is not an immediately solvable problem, but a complex, wide-ranging dilemma to be managed. The reality is that SAA cannot change the global and US economic outlook, and many of our sister professions are

facing this challenge as well. However, we did think about ways in which we can make some inroads to improve options and opportunities, and to listen to and support our membership. We discussed ways to help prospective students learn more about archival education programs and make informed decisions on program content. We discussed the "Best Practices for Internships as a Component of Graduate Archival Education" standard that we adopted during the meeting. We also discussed developing a best practices document discussing the use of volunteers in archives, and we hope to have a completed document that has been reviewed by SAA members and the Standards Committee ready for review in time for the May Council meeting. We considered ways to help inform hiring officials about the skills needed to be an archivist and providing information on the importance of hiring trained archivists for collections. Most importantly, we added finding ways to work on the employment issue to the actions section of our strategic plan to ensure that it stays in the forefront of our thinking and in any plans we make over the next few years."

Let me reiterate that SAA leaders are committed to serving our members throughout their careers and will share

our ideas and actions as we work on this important issue.

Quoting the blog again, "It is vital for the SAA membership to realize that the employment issue affects not only students and new professionals. It affects all SAA members because it strikes at the core and character of our profession. We can't be adversaries; instead, we have to come together and discuss ways to support all of our members in their professional experiences. We are a large organization, and we must find ways to work with one another and with other professions to make a firm and committed effort to address this dilemma from all sides."

At the end of the post, I asked that the leaders of all SAA component groups contact their members and ask them to identify the top one or two issues that need to be addressed, and more importantly, one or two tangible steps that could be taken to help address these issues.

I also asked those who wish to respond individually to directly email me, one of the other Council members, or SAA headquarters at saahq@archivists.org.

We've gotten some wonderful ideas, some that we think we can implement fairly soon. I look forward to reading yours. ■

ARCHIVAL OUTLOOK



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The Society of American Archivists serves the education and information needs of its members and provides leadership to help ensure the identification, preservation, and use of the nation's historical record.

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CONTROVERSIAL HISTORY

THE VALUE OF CONTEXT IN ARCHIVES

Leslie Schuyler, Lakeside School

For several years I've been the only archivist at Lakeside School, an independent school for grades five to twelve in Seattle, where I've created virtual exhibits of the school's history among other responsibilities. I steered clear of controversial topics until last fall, when I decided to draw attention to a monument on campus that some felt needed to be removed. I initially avoided stirring the pot because my position falls under the umbrella of the fundraising arm of the organization. But how could I remain true to the history without upsetting some portion of the community? The answer was that I couldn't.

Even so, I moved ahead. I extensively researched and crafted my exhibit, and uncovered an outcome I didn't expect: the process of creating this exhibit helped me articulate an answer to the lunch table inquiries about my job, which I always

sensed were kinder versions of the more direct question: "Why does Lakeside need an archives?"

The Controversy

Grad school and career experience have taught me the need for professional objectivity (not neutrality; I'm distinguishing the two as Randall Jimerson and others have done in recent literature). I acknowledge my opinions and biases, and then I do what I can to be fair and honest in my approach to collecting, preserving, and making available archival material. I conduct oral histories with underrepresented individuals; try to capture the electronic publications and announcements put out by underground student clubs and off-the-radar staff groups; and carefully document as completely as I can the good, bad, and ugly of my institution's work. I can do this

Above photo: The tombstone was a gift to Lakeside School from the class of 1971, the last all-male class to graduate. *Courtesy of Lakeside School Archives.*

with relative ease, but matters get tricky when it comes to presenting parts of the school's past that conflict with what it stands for today.

The impetus for the exhibit I mentioned was what I perceived as a threat to one of the school's historical monuments: the tombstone. The tombstone was a gift to the school from the class of 1971, the last all-male class to graduate. It's exactly what it sounds like: a headstone, purchased from a monument yard, and placed in the ground on a small patch of lawn. The inscription, "In memory of the passing of the last all male Lakeside senior class," is followed by a Latin phrase that was chosen to give

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Wikipedia Edit-a-Thons

Why They're Important and Hosting Your Own

Leslie Fields, Mount Holyoke College

First things first: You don't have to be an expert Wikipedia editor to host a Wikipedia edit-a-thon. Take it from me, who started my first user account only two weeks before Mount Holyoke hosted our first Wikipedia edit-a-thon in March 2013. Since then, I've been involved in several other edit-a-thon events. With each of these endeavors, we hope to encourage female editors to create and improve Wikipedia entries about women and women's history. Whatever your goal may be, Wikipedia edit-a-thons can be simple to host and an inspiring way for members of your community to share information derived from archival resources with the world.



Participants used archival and secondary sources to supplement the entries during the Mount Holyoke Wikipedia Edit-a-thon in March 2013. *Courtesy of Mount Holyoke College.*

Why Host an Edit-a-thon

Here at Mount Holyoke, I'm the head of an archives shop with two full-time professionals, ten undergraduate archives assistants (or "archives ambassadors" as I like to call them), and one library school graduate assistant. I take our priorities very seriously—I like to think we're small but *mighty*. So why get involved with Wikipedia? Why make this a priority activity with our limited resources?

First, the most obvious—and important—reason: a lot of people read Wikipedia. Wikipedia results are often among the top results in a Google search. And since Wikipedia's text is available for reuse, many websites, including Google's Knowledge Graph, use it as the basis for their own entries. Having information about our collections in Wikipedia means many more people will discover our amazing resources.

Another reason I feel so passionate about edit-a-thons is because nine out of ten Wikipedia editors are men. In working with the students at Mount Holyoke—a women's college—I thought about the amazing new generation of scholars who should be editing Wikipedia. We decided to tie Wikipedia editing directly to initiatives to build digital fluency skills and curriculum-to-career opportunities at Mount Holyoke. Teaching students to work with Wikipedia



Image used to promote the Wikipedia Edit-a-thon at Mount Holyoke. Nine out of ten Wikipedia editors are men; the edit-a-thon encouraged women to take part in the editing process.

also helps to fulfill the mission of the college: to foster the alliance of a liberal arts education with purposeful engagement in the world.

Mount Holyoke's First Edit-a-thon

We held our first Wikipedia edit-a-thon last March as an opportunity for students, staff, and faculty to come together to enhance Mount Holyoke-related entries. We tied our edit-a-thon theme to Women's History Month and focused on nine prominent alumnae who had skimpy Wikipedia entries. We provided laptops as well as handouts on Wikipedia editing and one-on-one assistance. I brought archival materials about the nine alumnae, and my librarian colleagues brought secondary sources from the general collection. (And of course we had snacks—food is always a good incentive for our students!)

Our first edit-a-thon was enormously successful with attendance by students and many other members of the Mount Holyoke community. Our campus's communications office made a video about the event

(<https://www.youtube.com/watch?v=yE1cjGkHYU>). We've had several smaller events, and this March we coordinated a larger event: a Seven Sisters Edit-a-thon with archivists and librarians at many of the historic Seven Sisters colleges.

Hosting Your Own

Hopefully you're excited and ready to get started with your own edit-a-thon! Where do you start? Here are some suggestions:

1. Sign up for a Wikipedia account. Familiarize yourself with Wikipedia's policies and the basics of editing. Dorothy Howard of METRO created a useful training resource on Wikipedia editing, which is available at https://en.wikipedia.org/wiki/Wikipedia:Wikipedia_for_Libraries_Archives_Museums.
2. Choose a theme for your edit-a-thon. Remember, it's OK to start small. It's helpful to have a focus that's narrower than simply "edit Wikipedia"; give participants a place to start and a good
3. Now for logistics. You need a date, time, and place. You'll need computers, laptops, or tablets for participants to use, and you can encourage people to bring their own. We've kept our edit-a-thons rather short, typically two to three hours. Other hosting institutions have set aside an entire day. Do what works best for you, and try out different formats. We're working toward having a regular edit-a-thon once a month.
4. Promote your event with a Meetup Page on Wikipedia (for example, here is the Meetup Page for the Seven Sisters Edit-a-thon: https://en.wikipedia.org/wiki/Wikipedia:Meetup/SevenSisters/March2014SevenSisters#South_Hadley.2C_Massachusetts). It's helpful to put out a call to your community of

users for experienced Wikipedia editors who would be interested in attending and helping during the event. We discovered a nearby Wikipedia campus ambassador at the University of Massachusetts Amherst who was a wonderful resource.

5. Talk, talk, talk about your event before it happens! Let people know all about what you're doing and why it's important, and encourage them to join you.

6. Don't forget the snacks!

There are many ways to get started; it's important to take the first steps and have fun. The benefits of engaging with Wikipedia will be greater exposure for your archives, your collections, your unique knowledge, and the archival profession as a whole. ■

Note

Thanks to my Mount Holyoke College Library, Information, & Technology Services colleagues, especially Wikipedians Sarah Oelker, Amber Welch, and Alice Whiteside.

SOME SAY "That's just a phrase." WE SAY "It's our promise!"



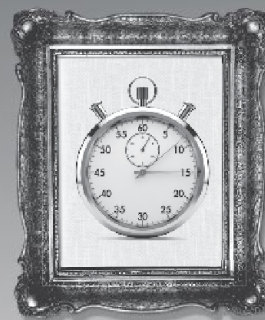
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10 SOLUTIONS FOR PROCESSING LARGE COLLECTIONS

In 2010, the University of Illinois at Chicago Special Collections embarked on a four-year project to process more than five thousand linear feet of records from several of Chicago's commodity exchanges. The original project plan provided for one archivist and two graduate students to process the collection. Ultimately the project was completed on schedule with a revised project plan and the help of numerous interns and student assistants. We worked on the project as the project archivist (Jae Lurie), the assistant project archivist (Megan Keller), and the graduate processing assistant (Kit Fluker). Here's what we learned—sometimes the hard way—about processing large collections.

Jae Lurie, Megan Keller, and Kit Fluker

to anticipate supply needs to avoid delays. For our project, we found that graduate students with little or no experience took ten hours to process one linear foot. Graduate students with a year of processing experience took about three and one-quarter hours to process one linear foot. The professional archivists processed at an average rate of thirty minutes per linear foot.

1 **Know the actual size of the collection.**

Don't estimate or guess. Count all the materials prior to making plans for processing. Don't assume anything about the collection; pre-existing inventories may be incorrect, or boxes may look full but are actually empty. Remember to account for materials in every possible location.

2 **Estimate processing time, taking into account different variables.**

Assessing our processing speeds early on allowed us to properly assign series to different skill levels and

3 **Conduct an extensive inventory with arrangement in mind.**

Use old inventories if you have them, but don't assume they're correct. If possible, get organizational charts from the donor, or conduct interviews to assess the way the organization was run. This information can assist you in considering logical series divisions as you conduct inventory on the boxes. If possible, mark the boxes with their potential series and map the location for easy retrieval.

4 **Have an agreement for what to do with out-of-scope materials.**

Prior to processing, work out an agreement with the donor that lays out a plan for handling out-of-scope materials. This will relieve you from having to renegotiate each time

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Managed Chaos: The Chicago Board of Trade trading floor, November 24, 1930. *Chicago Board of Trade records: Series V—Public Relations Department records, Special Collections and University Archives, University of Illinois at Chicago.*

Why Do Archivists Support Certification?

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In the past decade, more than 1,300 professional archivists have felt it was important to sit for the Certified Archivist examination.

The next Certified Archivist examination will be held August 13, 2014 in Albany (NY), Madison (WI), Phoenix (AZ), Tuscaloosa (AL) and Washington (DC) -- and wherever five eligible candidates want to take it.

For more information about the Certified Archivist examination, please go to the ACA website (www.certifiedarchivists.org) or contact the ACA office (518-694-8471 or aca@caphill.com).

Fragments of History

Identifying Medieval Manuscript Fragments through Crowdsourcing

Anne Hartman, SAA Editorial and Production Coordinator

It was a simple post on Flickr that caught Micah Erwin's eye. In 2005, Flickr member Jens-Olaf Walter posted a photograph of German soldiers dashing across railroad tracks in Finland during World War I. Walter questioned a sign visible in the image in his description: "Official army photo, German-Finnish Sign 'Haltpunkt'?" Over the course of nearly two-and-a-half years, Flickr commenters had not only pinpointed the location of the photo, they also shared related photos of the train tracks, a nearby train station, and the German soldiers in the original photo, as well as a video clip from a Finnish TV series depicting the exact scene on film.

"I was blown away," says Erwin, an archivist and manuscripts specialist at the Harry Ransom Humanities Research Center at the University of Texas at Austin. "People were so willing to come together to resolve these little detailed mysteries in this photograph."

The Flickr exchange stuck with him, eventually inspiring his own crowdsourcing endeavor in 2012: The Medieval Fragments Project.

Medieval Manuscript Fragments

The Ransom Center's book collection includes more than one hundred books with fragments of medieval manuscripts



Micah Erwin with a 1549 English Book of Common Prayer with an unidentified fourteenth-century English fragment (front flyleaf). *Courtesy of the Harry Ransom Center at the University of Texas at Austin.*

in their bindings. As the technology developed to create printed books, bookbinders would utilize the pages of handwritten books of the Middle Ages, reusing them as covers, pastedowns, spine linings, or gathering reinforcements. These recycled fragments—"orphans of the manuscript world," as Erwin

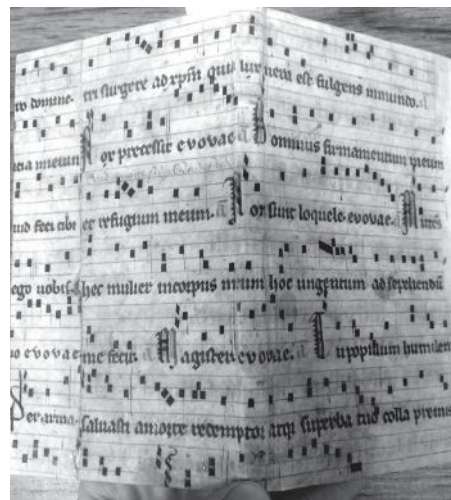
calls them—are scattered throughout the world's libraries in early printed books.

The fragments have largely been overlooked, often being catalogued as "manuscript waste" in the MARC record for the book in which they are bound. But, Erwin says, there are reasons to give them a second glance. The fragments are an untapped resource for manuscript scholars and medievalists, and they provide insights into the history of bookbinding, particularly the monumental transition from handwritten to printed books.

In addition, "there's a tantalizing possibility of finding previously unknown texts from the medieval period," Erwin says. "There's also a possibility of reuniting fragments that have been dispersed throughout printed books."

Crowdsourcing the Project

The Ransom Center began a survey of the fragments in 2011. Erwin was immediately enthralled with the project, but, knowing the complexities of identifying such fragments, he opted to tap the brainpower of experts and enthusiasts rather than tackle the project alone. With the Flickr exchange he witnessed in mind, he posted images of the fragments on the photo sharing site in June 2012. He also started Facebook and Twitter accounts and sent messages via rare book listservs to promote the project. The efforts paid off: by October 2012, the Flickr site had more than 14,000 views, and 21 of the 79 posted fragments had been identified.



A fourteenth-century antiphonary (choirbook) fragment used as the covers for a sixteenth-century scientific book. *Courtesy of the Harry Ransom Center at the University of Texas at Austin.*

Today, 123 fragments are posted, and 97 have been identified by scholars or rare book enthusiasts. Erwin admits he doesn't know some of his 29 commenters' real names or backstories and is only familiar with their Flickr usernames—and their thrill for tracking down information on a piece of unknown history.

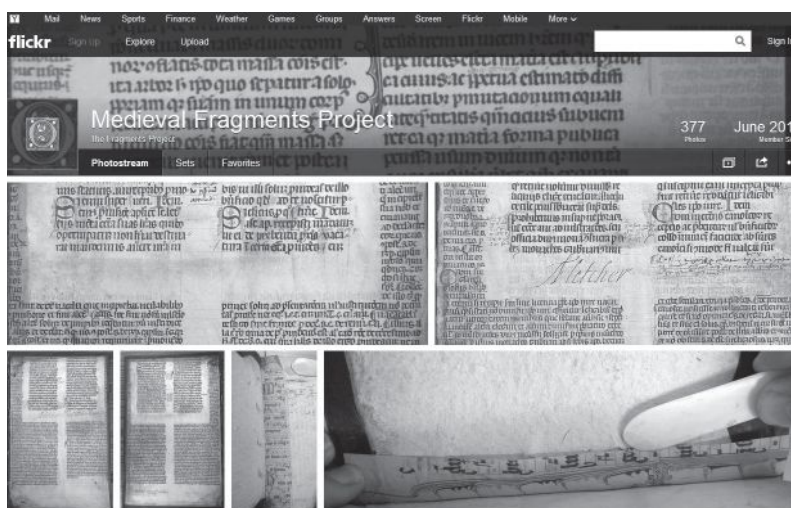
Typically, commenters transcribe a portion of text and search for that text in Google Books, which has digitized a large number of early books, to identify the fragments. The majority of fragments have been from standard secular or church law texts and biblical or liturgical texts. The collection spans eight centuries, eight geographic regions, and includes a "diverse representation of bookhands and documentary scripts, along with a variety of texts," Erwin says. Some fragments have proved challenging; Erwin says commenters have taken on more thorough investigative work, such as turning to well-trained scholars with an expertise in the text being evaluated.

Farley P. Katz, a rare book and manuscript collector and lawyer from San Antonio, is one contributor on the Flickr site. Katz says he enjoys "the challenge of identifying fragments, especially those that may be

barely readable or wildly abbreviated." His favorite find: a leaf from a book of hours (a medieval devotional book) containing a rare French *Cisiojanus*, a poem following the March calendar that contains 31 syllables for each day of the month, as well as mentions of saints pertinent to March.

Managing the Crowd

Erwin is highly supportive of crowdsourcing projects, but says they're not without drawbacks. "Don't underestimate the amount of time it will take," he says. "It can certainly save time, but you still have to do quite a bit of work to manage the input that you're getting from contributors." Other



Screenshot of The Medieval Fragments Project's Flickr page. Courtesy of the Harry Ransom Center at the University of Texas at Austin.

advice: start local. Partner with archivists or specialists at or near your institution, who can help your project grow by simple word-of-mouth marketing.

Overall, The Medieval Fragments Project has been overwhelmingly successful, but there are still fragments to identify, especially those with texts that are not in Google books. Think you could be the one to crack the code? Visit http://www.flickr.com/photos/ransom_center_fragments/collections/ to find out. ■

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patti's puzzle

REPROCESSING THE PHOTOGRAPHS OF THE ARCHIMEDES L.A. PATTI COLLECTION



Sandra Varry, Florida State University Libraries

To say Archimedes L.A. Patti had an eventful military career is an understatement. Patti was a lieutenant colonel in the United States Army, serving in Europe during World War II before being transferred to the Office of Strategic Services (OSS), the precursor to the CIA. While stationed in Kunming, China, Patti was named by President Franklin D. Roosevelt as head of a secret OSS mission to support anticolonialism in Asia. His multipart mission was to check on Allied prisoners of war, befriend revolutionary Vietnamese leader Ho Chi Minh, assist in training Ho's men to fight the occupying French forces in Vietnam, and later to make arrangements in Hanoi for the surrender of the Japanese to the Allies.

Patti continued his relationship with Ho after he left Vietnam and became a well-known writer, recounting his work with the leader and politics in 1945 Indochina in his book, *Why Viet Nam? Prelude to America's Albatross*. Due to its controversial subject matter and at the request of the Department

of the Army, his book was not published until 1980. Patti passed away in Winter Park, Florida, in 1998.

In the fall of 2009 as an MLIS graduate student, I undertook a supervised fieldwork project at the University of Central Florida's Special Collections & University Archives (SCUA) to reprocess the photographic portion of the Patti Collection. I was fortunate to later be hired as senior archivist at SCUA and continued working with the Patti Collection until late 2013.

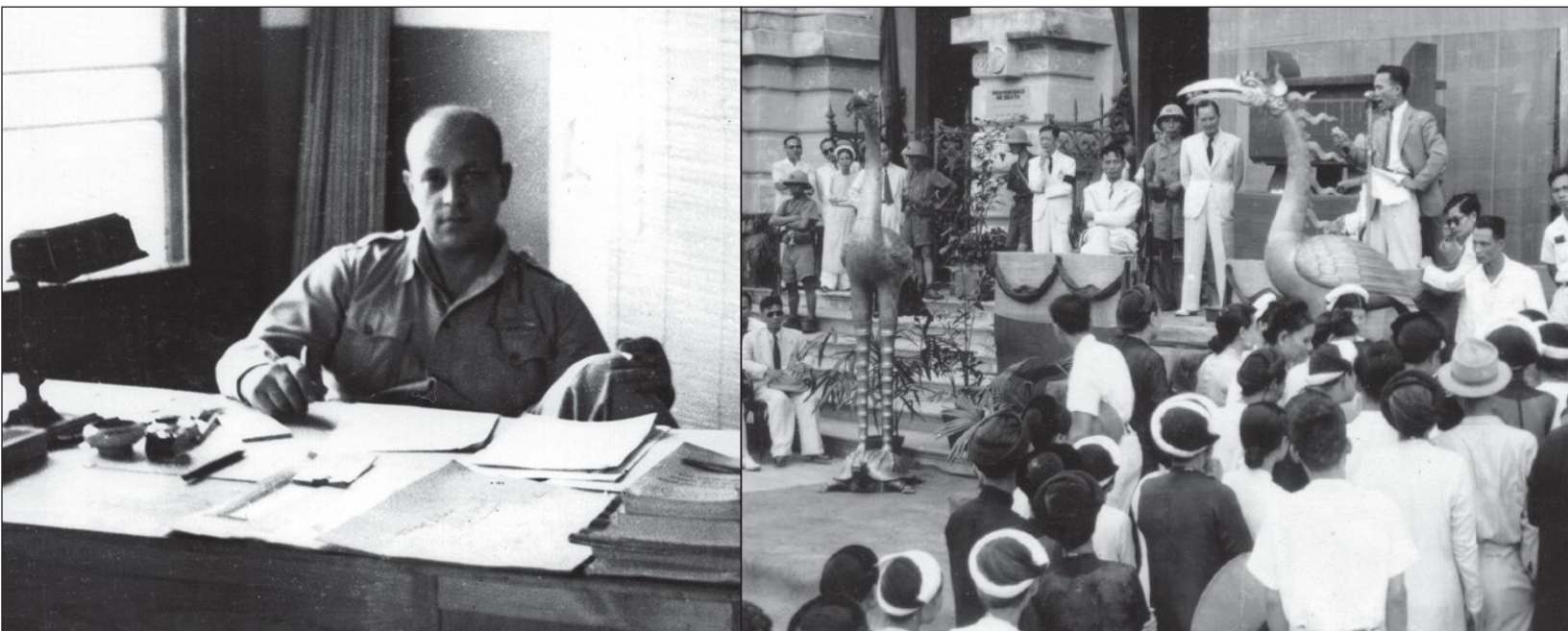
Collection Background

Patti's collection of 23.5 linear feet of research and publication materials made its way to SCUA shortly after his death. At the start of my project, the collection could be accessed only with permission from Patti's heir on a case-by-case basis. Most requests focused specifically on photographs and were made by those who knew of Patti from his days in the service or from other researchers on the subject.

The collection had initially been processed in 2007 at the folder level, maintaining the original order as found. The collection was seldom accessed, seemingly undervalued, and in serious need of additional preservation. Patti was very organized in most respects, but over the thirty-five years between his time in Vietnam and the publication of his book, some items were misplaced as he revisited and reworked the materials.

By the end of my work on the collection, it became obvious that Patti also made new notes over old ones, which were often difficult to discern and sometimes contradicted his earlier notes, especially dates and the numbering of prints and negatives. The unlikelihood of the material being in Patti's original order, the limited time allotted to processing the collection the first time, and the lack of knowledge of photographic materials and processes by those involved in the original arrangement and description created a large and time-consuming puzzle.

Photos left to right: Patti meeting with General Giap in Hanoi, August 26, 1945; OSS instructor demonstrating the US rifle grenade, August 16, 1945; Patti at his desk in Kunming, China, May 1945; Gold Week in Hanoi, September 16, 1945. *All images courtesy of University of Central Florida's Special Collections & University Archives.*



Reprocessing Work

My biggest concerns were preservation, access, and ensuring the collection would not need to be reprocessed in the future. It took eight hours to go through the original box, list the quantity and types of images and negatives, and describe the preservation issues. A total of 781 items resided in the box, with negatives and fiber prints making up only 15 percent of the items, the bulk being resin-coated black-and-white prints. Only a few folders contain color photographic materials, which are mostly from Patti's visits to Vietnam in the 1980s.

Many items either had no housing or were poorly housed. In sorting and matching prints and negatives, I identified several rolls of nitrate and acetate film that needed to be separated and housed in paper enclosures and then refrigerated. Handling the photographs this way allowed me to become familiar with the content, protect the physical items, and allow them to be safely rearranged as discoveries and connections were made while working toward the final arrangement.

During the reprocessing of the large subseries "OSS in Vietnam," all images were described at the item level. Later, as the senior archivist, I was able to identify the remainder of the images and complete the finding aid for the photographic portion of the collection. In addition, I created a numbering scheme that identifies if the photo is color or black and white and copy or original, as well as the format and paper type. The number can be added to the finding aid and metadata and be eventually linked directly to the image once a digital collection is finalized.

Referring to Patti's book helped create a timeline of events, which made it possible to compile images into groups that illustrated that timeline. Oddly, only fourteen photographs appear in the book, and are mostly images Patti collected and did not take.

Challenges with the Collection

To identify the artillery, aircraft, and locations in many of Patti's images, I relied on research and the expertise of others.

Archivist and librarian Jim Schnur offered guidance, and his wife, Phuongdung, helped with Vietnamese translations, which were invaluable in establishing the connection between different groups of material.

For example, a set of folders titled in Vietnamese turned out to be "The Secret Life of President Ho Chi Minh," a presentation consisting of images Patti photographed from books and other sources to use as talking points. Without the ability to identify the corresponding parts, or to discern that the roll of 35mm positive film was for projection, it was cut into strips and the prints, notecards, and film were all separated from one another during the original processing. These strips were rehoused, put back into their original order by using their edge markings and matching the cuts, and then boxed with their corresponding parts.

Destroying context destroys meaning and reduces the value of what we try to preserve and share through providing access. By recognizing the original format

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SAA AND COPYRIGHT

Keeping Archives on the World Intellectual Property Organization Agenda

William J. Maher, University of Illinois at Urbana-Champaign

At the December 2013 meeting of the World Intellectual Property Organization (WIPO)'s Standing Committee on Copyright and Related Rights (SCCR), SAA was instrumental in educating both WIPO national delegates and library advocacy groups on the differences between libraries and archives and about the need for a treaty supporting specific archival copyright exceptions and limitations.

With our coalition partners, SAA also helped prevent a downsizing of the amount of time devoted to library and archives exceptions at further SCCR meetings. Meanwhile, SCCR's new chair enabled the Committee to avoid the stalemates that had plagued the November 2011 meeting, the last one SAA attended. Thus, momentum has been maintained for continued work on library and archives exceptions at the next three SCCR sessions scheduled for 2014.

Background

Since the dawn of the digital era, archivists have been concerned about the steady expansion of copyright laws that provide exclusive, monopolistic rights to authors and creators. While such rights have a role in supporting economic development, their increasingly broad reach has hindered archival work, especially in the area of preservation and large-scale digitization. Because the internet has made this an international issue, not just a domestic one, the SAA Intellectual Property Working Group (IPWG) has been monitoring developments at WIPO, based in Geneva, Switzerland.

Since 2011, SAA has been collaborating with the International Council on Archives (ICA) and the International Federation of Library Associations and Institutions (IFLA) to develop and advocate a binding international treaty to provide copyright exceptions for libraries and archives. While the draft treaty's provisions are conceptually similar to Section 108 of the US Copyright law, the proposed WIPO document would go much further in support of library and archives needs in the digital age and, most importantly, support international consistency to give us legal cover for providing collection, preservation, and reference access services on the global scale that our unique archives holdings demand.

Given the predominant influence that rights-holders organizations have had on WIPO's SCCR, the committee from which any treaty must originate, significant advocacy is needed. Accordingly, IFLA has been working at SCCR meetings since the mid-2000s and ICA since 2010.

The SCCR Meeting

The most recent SCCR session was particularly important because it came on the heels of the summer 2013 adoption of the first-ever WIPO treaty on exceptions, which established internationally sanctioned copyright exceptions to aid visually impaired persons (VIPs). This surprising breakthrough raised the question in December as to whether the VIP success would create momentum for library and archives exceptions or whether the rights-holders advocates would use it as an excuse to hold the line against any further exceptions.

In this context, SAA sent me to be its nongovernmental organization (NGO) observer at the December 16–20 SCCR meeting in Geneva. NGOs are each allowed to make a three-minute statement addressed to the official national delegates (SAA's statement can be viewed here: <http://www2.archivists.org/news/2014/maher-reports-on-wipo-copyright-deliberations?>).

Think of SAA's "elevator speech challenge." Now try to imagine how to explain what archivists do, how copyright affects our work, and what kind of exceptions we need to fulfill our mission—all in 450 words or less. Thanks to help from archival colleagues, especially SAA's IPWG, I was able to craft a statement that beat the clock and apparently had significant impact.

The combination of the SAA statement along with that of the ICA played an important role in making the delegates understand that there is a serious archives problem to be addressed, that archivists are essential contributors to society, and that we do not threaten the economic foundations of copyright. SAA's statement in particular appears to have been well received by treaty advocates based on several comments. For example, Knowledge Ecology International's blog entry reproduced my text in full, immediately preceded by the comment, "The room is clearly divided but the intellectual argument is being won by the libraries and archives."

Building an Argument

Once the national delegates got down to the actual work of deliberating on a potential treaty, the divide between the global north and the global south became quite apparent. The developed countries reflected the concerns of the content industries that any exceptions would undermine the entire structure of publishing and author rights. The developing nations stressed the need for exceptions to allow cross-border access to library and archives

materials and to support digital preservation and access, thus aiding education and development.

Although the meeting saw little change in the more entrenched delegates, the new SCCR Chair worked to find the consensus required for future work. It also became apparent that as the policy makers realized their own unfamiliarity with the complexity of the copyright issues archivists face, they seemed to realize the importance and merit of our concerns. To build on this realization, our future advocacy must include a rich roster of simple and provocative examples of how the lack of copyright exceptions impedes archivists' ability to meet the public's need for information and records.

A Second Shot

SAA had a second shot at making its case during SCCR 26 via a December 19 IFLA-sponsored "side event," or mini-symposium, "Digital Gridlock: What Future for Libraries and Archives?" to which national delegates and other NGOs were invited. With the comparatively generous allocation of ten minutes, I expanded on my official three-minute statement. Under the title "It's My Heritage, Why Can't I Have It? The Unintended Consequences of the Digital Embargo," I explained what archives contain and what archivists do, and especially who uses archives and for what kinds of projects.

In light of the increasing expectations to meet users' needs via online holdings, I emphasized how copyright as applied to orphan works was a major impediment to meeting these expectations. I made a special point of citing core statistics from Maggie Dickson's University of North Carolina study (*The American Archivist* 73 [2010]: 626–36) to underscore the excessive costs of a strict authors' rights and permissions regime for archival digital projects.

I closed with two specific examples drawn from my own university's collections and users in which key cultural heritage information was not readily accessible to individuals of those communities unless they could afford to travel to see the originals.

Gaining Ground

Given the extent of other issues being discussed at WIPO (for example, a potential treaty to provide an exclusive right in broadcast signals) and the need for SCCR to discuss the eleven separate elements of a treaty on libraries and archives, one cannot expect speedy movement at any given SCCR meeting. Although the

December 2013 session did not see any sudden conversion of treaty opponents, important ground was gained by continuing to discuss the substantive elements of a treaty.

What's more, while some entrenched opponents wanted to move the topic off the agenda entirely, a late-night effort on our behalf by some supportive national delegates succeeded in pushing back. Keeping the proposed treaty discussions on the agenda was a major accomplishment, establishing that SCCR would be continuing to work through the issues. The fact that SAA had spent time earlier in the week highlighting the compelling preservation and cultural heritage needs for exceptions contributed to this outcome.

An Opportunity for Education

SAA's experiences at the SCCR in 2011 and especially in 2013 demonstrate that a central part of successful policy advocacy is not simply communicating our position, but also the extent to which we use the interchange as an opportunity for education. Because the policy makers and stakeholders whom we want to reach are only minimally aware of the mission and professional practices of archivists, it is essential that we become recognized as a distinct sector with a mission that matters to the public and communities we serve. Only then can we successfully influence policy.

Ironically, the low visibility of archives and archivists among the public means that if we sharpen our message carefully, we can immediately create a positive foundation for future interactions. SCCR 26 shows that by providing concise statements focused on the broad cultural and educational value of archives, combined with the substantial professional and ethical standards we have developed over the past seventy-five years, we can obtain not just respect for our mission but also a sympathetic hearing for our policy needs.

In this regard, according to comments from more than one of the SCCR 26 stakeholders, SAA was extremely effective in its communications and advocacy for the archives sector. SCCR 26 also

demonstrated that archivists can obtain a hearing and audience for our concerns that is clearly well out of proportion to our inescapably small size. Indeed, it is the power of the archival message that has made stakeholders much larger than ourselves seek us out as coalition partners. In the process, we have gained significant leverage to advance our positions.

For SAA to continue this success, it needs not only to be present at meetings, but IPWG also needs to develop several concise case-study statements or issue briefs as examples of the particular archival dimensions of the eight remaining themes in the draft text being considered for a treaty. Finally, early consultations should be held with coalition partners to determine the best strategies to advance all of the key provisions of the draft treaty amid continued resistance from rights holders. ■

"Maher's deep expertise, work ethic, and thoughtful diplomacy make him an extremely effective representative at SCCR. He's managed to evoke national delegates' interest in understanding the unique challenges that copyright poses for archivists, and has also helped our library colleagues see how much partnering with SAA can strengthen our joint advocacy effort. Not only do we have a seat at the table, but with Maher, we have a persuasive voice."

**—Aprille McKay, Chair,
Intellectual Property
Working Group**



Archival Education from the Student Perspective

Michael Paulmeno, University at Albany–SUNY

If graduate archival education is to serve the profession as well as it possibly can, then more remains to be said and done over time, according to the student panel “Archival Education from the Student Perspective” at the CoSA/SAA Joint Annual Meeting in New Orleans in August 2013. Commentators in the social media sphere generally agreed that the session was effective in starting a conversation.

During the session, four recent graduates—Adam Speirs (University of Pittsburgh), Rebecca Weintraub (Queens College), Sami Norling (Indiana University at Indianapolis), and I—discussed the parts of our education that we found most valuable, as well as what we thought was missing.

We were joined by Dr. Paul Conway, associate professor at the University of Michigan School of Information, who provided thoughtful commentary and analysis following our informal presentations. SAA 2012–2013 President Jackie Dooley chaired the session.

Our Graduate Education Programs

The panelists’ graduate education experiences varied quite a bit. Weintraub

noted that her MLS program required her to take core courses before diving into archives courses. Speirs did not have much nonarchival coursework, but had a similar experience with core courses. My education was a blend of the two. The MSIS program at Albany required a number of core courses, but because my focus was in archives and records management, the courses included introduction to archives, records and electronic records management, and preservation.

By contrast, Indiana University at Indianapolis had no archives specialization and instead had one archives and records management course. Nevertheless, Norling noted that she had the chance to cover important theoretical works and literature in the field and completed a hands-on processing project. She largely credited her faculty advisor for helping her tailor her program to insert as much archival content as possible.

Most programs offered electives that supplemented the archival core courses; in some cases, these were the courses that stood out the most. Weintraub took two electives: records management and digital imaging, noting that the latter was one of the most important classes that she took.

The course covered scanning, creating metadata, Dublin Core, and CONTENTdm. “We really learned how to manage a project,” she said. “I came out with a deliverable in the end.”

Similarly, Speirs found that two of his electives—international perspectives on archives and the records and information management class—“had the biggest impact because they delved into organizational structures, systems, and cultural warrants for record keeping systems.”

As expected, we didn’t think our programs were perfect. Some of us didn’t have time to take all the courses we wanted, and for others, the courses weren’t available. Weintraub and I found it difficult to squeeze in courses on metadata or website building.

Speirs’s archival science program left him desiring a broader array of library-related coursework. While he was able to find an archives job, he wished there were “more opportunities to spread beyond archives.” Conversely, Norling found she was “missing a lot of set courses in archives training,” mostly because of the lack of an archives concentration at Indiana University.

Our Internships and Work Experiences

We highly valued our internships and work experiences. These experiences were as varied as our educational backgrounds and included required internships done for course credit, student assistant positions, volunteer work, and fellowships. Weintraub noted that Queens College’s Special Collections and Archives Fellowship “gives students an opportunity to take the theoretical knowledge they’re learning in their archives classes and apply it to work.”

These experiences led to coveted hands-on experience in the archives. As a reference services assistant for the Center for Jewish History, Weintraub had the opportunity to take on a processing project at the American Jewish Historical Society, one of the Center’s

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FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

National Archives and Records Administration
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NARA Meets Presidential Declassification Deadline

We opened records that tell us how Berliners struggled to survive in their post-war divided and occupied city. We shed more light on the execution of some 22,000 Polish military leaders and prominent citizens in the Kaytn Forest in 1940. We released details on the US Air Force's flying disc aircraft program that *Popular Mechanics* featured in a front-page article.

This was the work of the National Declassification Center (NDC), created in 2010 within NARA by Executive Order. Its first mission, as stated by the president, was to "review and declassify as much as possible of the backlog of hundreds of million pages of classified records previously resident at (or accessioned to) the National Archives." The deadline: December 31, 2013. I'm pleased to announce that we completed the mission on time.

The "Open Government" Initiative

In December 2009, President Obama directed an overhaul in the way documents created by the federal government are classified and declassified. The directive was part of his "open government" initiative.

"Openness will strengthen our democracy and promote efficiency and effectiveness in government," he said in a memorandum to the heads of all executive branch departments and agencies. "Transparency promotes accountability and provides information for citizens about what their government is doing."

To oversee the declassification, the president turned to NARA. NARA also includes the Information Security Oversight Office (ISOO), charged with overseeing classification and declassification policies throughout the federal government. ISOO's

work, together with the NDC's work, gives NARA a major role in the classification and declassification processes in our federal government.

Tackling the Backlog

The month after the president's order, NDC prepared to tackle the backlog of 351,659,192 pages of historically valuable classified documents in our holdings in which more than one agency had an interest. One way we improved the process was to have representatives of those agencies on site every day at our College Park, Maryland, facility. Previously, these records were only reviewed by the originating agency and only as time allowed. With the establishment of the NDC process, backlog agencies worked together every day to address quality assurance and complete the review process.

**I congratulate the NDC. . . .
But we'll need their expertise
again and again. We've
reached a major milestone
on a road without an end.**

Of our own staff, about sixty to sixty-five were reviewing records at any one time. Other agencies provided 140 federal and contract declassification reviewers; we would not have met the deadline without their help.

During the home stretch in the last six weeks of 2013, the NDC processed nearly five million pages each week. And, on December 31, the job was done. The elimination of the backlog marked a significant step toward expanding public access to valuable historical records while meeting the president's deadline.

Extraordinary Efforts

The project required different approaches and extraordinary efforts. While it is difficult to increase public participation in the declassification process, the NDC held public forums to determine the public's most in-demand records. Throughout the project, the NDC built collaborative partnerships with the defense, intelligence, law enforcement, and diplomatic communities; implemented risk-management strategies; streamlined processes; and enacted other efficiencies even while facing unexpected challenges.

More work needs to be done by the NDC staff and our interagency partners as well as by Research Services and other parts of NARA. Additional processing is still needed to make it easier for researchers to use these newly declassified records. NARA will work hard to meet these requests as quickly as we can, but with limited resources we won't be able to work as quickly as we'd like.

The successful work of the NDC over the last three years represents not an end, but rather a beginning. Each year, more records require declassification processing by the NDC as additional records become subject to automatic declassification reviews. The NDC will make a special effort to apply the higher standards established in 2009 to records in NARA holdings and to those previously exempted from automatic declassification.

The work of the NDC supports one of NARA's strategic goals: Make Access Happen. I congratulate the NDC for tackling some 13,650 projects between 1995 and 2009. But we'll need their expertise again and again. We've reached a major milestone on a road without an end. ■

The Film Archive as a Classroom

Lessons for Heritage Professionals

Anna Briggs, University of Tours, and Deborah Hollis, University of Colorado Boulder

The professional literature emphasizes the importance of making archives and special collections relevant to undergraduates. The discussion has incorporated such language as “performing the archives,” “animating,” or “activating” collections for use in undergraduate curriculum.

In fall 2013, the Library of Congress’s American Folklife Center hosted the symposium *Networks, Innovation and Collaboration*, which included a panel focused on users of cultural heritage materials.¹ Deborah Hollis, a special collections librarian at the University of Colorado Boulder, and Anna Briggs, a moving image archivist and PhD candidate at the University of Tours (France), sat on this panel and found commonalities in their teaching experiences.

For this article, Hollis interviewed Briggs about the Yorkshire Film Archive’s *Record* project, which she spoke about at the symposium. The interdisciplinary pilot project provided Briggs with valuable experience and important advice for anyone considering the use of archival collections in the undergraduate classroom.

A Partnership and a Plan

HOLLIS: How did you get involved in the *Record* project? What were the objectives at the start of the collaboration?

BRIGGS: I developed the *Record* project as part of my work as education officer at the Yorkshire Film Archive.² The core of this collection is local amateur and industrial footage. The audience is typically academics, broadcasters, and local historians, but the international relevance of the industrial, social, and political history of Northern England—the birthplace of the Industrial Revolution—also attracts a number of unusual users. The archive’s education and access policy, designed by my colleague Alex Southern, was to set up pilot projects to research, deliver, and evaluate outreach initiatives, especially with groups who seldom access film or archival collections.

Our overall mission was to develop an online learning moving image resource. Another goal was to collect films produced during outreach activities. In this manner, we acquired contemporary documentaries, animation, and experimental films.

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Stills from *Harrison Compilation* (1950s). This compilation film made by David Harrison, a Hull fish merchant, features the St. Andrew’s Fish Docks, his family, and some local Hull scenes. Students involved in the *Record* project chose to investigate Hull, a whaling and fishing center that had experienced post-industrial decline. *Courtesy of the Yorkshire Film Archive.*



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THE SENSE OF WON

VERMONT STATE ARCHIVES AND RECORDS ADMINISTRATION BUILDING

Terry Cook and Helen Samuels



Gregory Sanford, with his trademark beard and sense of wonder, in the stacks at the Vermont State Archives, which he served for thirty years.

Most archivists work in buildings devoted, in whole or part, to preserving historical archives or managing dormant institutional records. Over the course of their careers, some get the opportunity to participate in the design of new buildings for these purposes. A mere handful are privileged to lead teams to conceptualize, design, build, and occupy a combined historical archives and records center. But only rare—and very special—archivists do all that *and* then have such multipurpose buildings named in their honor—in fact, only one to our knowledge in the United States. Our colleague and friend, Gregory Sanford, is that rarest of archivists. This is his story, or at least the story of why he achieved this signal and singular honor.¹

Professional innovator and leader on many fronts, our Gregory is modest to a fault. Part of this is his genuine belief that he is just working away, trying the best he could to make a difference, in a small state in a far corner of the country, neither looking for nor expecting recognition from practicing a profession that he loves so well. Many people in life who are modest have much to be modest about, but not Gregory, for he has envisioned, thought, and accomplished much, and in so doing set some valuable models for our profession.

One marvels over the scope of his publications, both formal and scholarly, and much more pervasively and influential, his hundreds of newspaper columns and lively speeches given all across his state, in schools, before local societies, in the broader New England region, and beyond, as well as before hundreds of meetings of legislative committees, all extolling the merits of archives and good records management, demonstrating through story and character, wild analogies and moving metaphors (more on that later!) the power of archives to inform, educate, transform, and amuse—and (as the official building plaque notes) create a “sense of wonder” about the past and its impact on all Vermont citizens.

He transformed a state papers office of one person located in a tiny office, with shared records storage in the basement of the executive office building, into a dynamic institution,

the Vermont State Archives and Records Administration (VSARA), currently with fourteen staff members, an updated archives and records law (that he authored), and a newly renovated and expanded archival and records center building. In accomplishing this, Gregory has worked tirelessly with legislators, bureaucrats, educators, media, and anyone who would listen, to give records management, and especially for digital records, both visibility and strategic direction for his state in the information world. The result is a resuscitated records management service now exists under the control of the state archivist, rather than languishing in the state’s general services department.

His highly innovative use of the archives and its collections to frame and give context to current issues of debate in the state, so citizens and legislators do not ignore the wisdom of past, is especially admirable. This “continuing issues” approach to archival public programming makes the relevance of archives very apparent to citizens and sponsors, legislators and media personnel, beyond the well-known uses of archives for history, genealogy, and general support to government. In effect, and not without some political risk to himself, Gregory has championed the fundamental principle of archives being arsenals for democracy through an informed citizenry. For controversial issues facing the state and its legislators, he repeatedly uncovered past precedents where denials flourished that such existed; outlined forgotten past examples of workable government processes where chaos now reigned until his intervention; showed that sacred cows of state policy assumed to be sacrosanct since time immemorial had in fact changed many times, and could thus be readily changed again. In his column, *Voices from the Vault*, appearing in the Secretary of State’s monthly publication, as well as on the VSARA web site, Gregory applied his vast knowledge of state records and Vermont history, its constitution and laws, and his own wide reading and sense of wonder. Gregory thus for many years kept “continuing issues” burning, showing the relevance of archives and records to living life now. So much so that legislators and media turned to him for “backgrounders” on many public issues, and those he gave them

DER

NAMED FOR GREGORY SANFORD

in his interviews and in his *Voices from the Vault* columns—always with flare, good humor, and self-deprecation, but also with dedication, passion, and keen intelligence.

Despite his tiny resource base in the state archives and many pressing home and family responsibilities, Gregory has, as a committed professional, applied for and received several NHPRC grants. He wanted to push the frontiers of archival and records management research, strategy, and best practice, to try to understand, codify, and share more widely the lessons he was learning in Vermont with his wider profession. The most noted of these, in our opinion, was the Vermont State Information Strategy Plan (VISIP), in which we both had marginal roles as consultants, but enough to observe the project first hand.

VISP was a gubernatorial initiative embracing executive agencies. Though the archives was not originally envisioned as a VISP participant, Gregory succeeded in getting it a place at the table. He had been impressed by some of the appraisal thinking occurring in the archival profession in the late 1980s centered around functional analysis and macroappraisal. Instead of appraising records by their subject and informational-value content, which is impossible for modern records given their huge extent in paper, their interconnectedness across many creating institutions in our complex world, and their transient digital formats, archival theorists like Hans Booms in Germany, Helen Samuels in the United States, and Terry Cook in Canada shifted the focus for appraisal to the functional context of creation: which functions, programs, and activities within which structural entities would be most likely to produce the best records, including evidence of citizen's interaction with the state, rather than which of the billions of modern records themselves might have potential research value.

Gregory was impressed by these ideas, but he took functional analysis a step further, and built it back into the information

system planning of the state. Based on research into the mandates, structures, and especially functions, programs, and activities of every state agency, he automated the results to produce a grid that matched functional activity with the several (sometimes many) offices performing aspects of that activity. He demonstrated that promotion and control of tourism, for example, was spread around nine separate agencies that did not talk to each other, or that a single mother with dependent children at school, when seeking benefits, would have to contact and then fill in similar information on application forms for each of the twelve agencies. By revealing this overlap and duplication, VISP permitted consolidation, in a virtual sense, of these programs through information systems that talked to each other for greater effectiveness, reduced duplication and inefficiency, made things easier for clients of the government to get service (applying once, not twelve times), helped the state promote itself (tourists now got one effective consolidated message when they wrote, rather than perhaps a few of nine partial ones). And of course archival appraisal could now be focussed functionally on the location of the best records in the VISP matrix to document the state's activities with its citizens, because the state's functions had finally been mapped and understood.

Though support for VISP waned with changing gubernatorial administrations, the Vermont State Archives and Records Administration, through the collaborative work of Gregory and his deputy (and now successor) Tanya Marshall, used VISP insights to model and then encourage state agencies to move to a functions-based, multiple-access-point, facet-designed file-classification system for its records management programs.

Our Gregory achieved innovative results with minimal resources and much imagination. He is one of those effective facilitators working with "power" behind

The D. Gregory Sanford Jr. Building

Named in honor of

D. Gregory Sanford Jr.

Vermont State Archivist 1982-2012

In recognition and appreciation for his devoted service to Vermont's archives, public records, and the sense of wonder.

The Vermont State Archives and Records Administration Building was dedicated to Gregory Sanford on October 24, 2012.

the scenes, as well as frequently and openly in the public and media, to make things happen. He is not just a dreamer and thinker, orator and writer, thorough researcher and master storyteller, though he does all that with considerable aplomb. He is also a roll-up-the-sleeves practical archival administrator who builds buildings, writes laws, plans and carries out ambitious programs, and lobbies effectively for his profession with panache and passion.

But what of "the sense of wonder"? While the dedication plaque on Gregory's building recognizes his "devoted service" to archives and public records, which we trust the foregoing account justifies, what state formally memorializes "the sense of wonder" of any of its public servants? Indeed, what government anywhere celebrates "the sense of wonder" through a building dedication? To understand that, we need to turn from what he did for historical archives and managing public records to how he did it, to that sense of panache and passion just mentioned, to "the sense of wonder" he so often felt himself and shared so effectively with others.

While the sense of wonder most especially describes Gregory's endless curiosity and voracious reading, to say nothing of his being a mountain of a man with a huge improbable beard, what made that sense of wonder as state archivist so special was his endless commitment to inform Vermont citizens about the value and relevance of public records, but always in the most engaging fashion. In this way he passed on to those readers his own sense of wonder.

During Vermont's bicentennial celebration in 1991, for example, Gregory organized a series of debates to engage Vermont citizens around issues of current importance, such

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OPPORTUNITIES AWAIT

CoSA • NAGARA • SAA Joint Annual Meeting ★ Washington, DC ★



Beth Davis-Brown and Andrew Cassidy-Amstutz, Co-chairs, 2014 CoSA, NAGARA, and SAA Joint Annual Meeting Host Committee

Serving as co-chairs of the 2014 Joint Annual Meeting Host Committee is proving to be a great gig. President Danna C. Bell has appointed a fabulous committee of archivists from Maryland; Pennsylvania; Virginia; and Washington, DC, to serve as your guides, and we have plenty of suggestions, ideas, and activities planned for your visit to the nation's capital this August.

The Host Committee has divided into different areas of expertise to report via our blog beginning in early April. Topics to be covered include:

- **Transportation and travel**, both for getting to DC and also how to get around once you are here.
- The **behind-the-scenes** tours planned before the conference at local repositories, including the DC Archives, multiple Smithsonian Institution archives, Dumbarton Oaks, and the Washingtoniana Room of the DC Public Library, profiled in January in the *Washington Post*.
- **Service projects**, both archival-oriented and community-service based, which are being organized and scheduled throughout the District.
- We also plan to provide **guides to the different neighborhoods of the District**, which will include restaurants, workout options, and other neighborhood services, as well as highlight places you may want to go on a **day trip** if you have time to

vacation before or after the meeting (think Baltimore, Annapolis, Gettysburg, or even Mount Vernon).

- **Cultural events, tourist attractions, and recreational opportunities**, such as bike trails and walking tours that you may have time to enjoy while visiting our area.
- **DC-related mobile phone apps**, which one Host Committee member is systematically downloading. She will report the ones she finds most useful via the blog.
- And of course, we must discuss all of the unique **shopping opportunities**.

The Joint Annual Meeting will be held at the **Washington Marriott Wardman Park**, in the Woodley Park area of northwest DC. The Library of Congress's Great Hall on Capitol Hill is the setting for the All-Attendee Reception on Friday, August 15.

What would you like to know about visiting DC? We'll be happy to help you individually or address questions through the blog. Opportunities await and we look forward to hosting you this summer! ■

To view the Host Committee blog and to see a complete listing of the 2014 CoSA, NAGARA, and SAA Joint Annual Meeting Host Committee members, visit <http://archivesdc2014.wordpress.com/>.

Studying SNAP

A Graduate Thesis on SAA's Students and New Archives Professionals Roundtable

Rebecca Weintraub, Queens College

I guess you could say the idea to focus on the Students and New Archives Professionals Roundtable (SNAP) in my graduate thesis project took root before the group existed. It started at my first SAA Annual Meeting in 2011—my first professional conference period—when I was a graduate poster presenter on behalf of the SAA Student Chapter at Queens College. I valued the educational sessions and networking opportunities at the meeting. I took advantage of the events geared toward me as a student, a new archivist, and a new member, such as: the First-Timer/New Member Orientation and the Graduate Student Poster Session. While I enjoyed the conference overall, I wanted more efforts to be made at future conferences to help students, new archivists, and first-timers to not only feel welcome but, quite simply, a part of things.

Then, in September 2011, I came across a planning blog for what would eventually become SNAP. I immediately emailed one of the contributors and asked if there was anything I could do to help get their ideas off the ground. This led to a guest blog post that drew on my conference experience and advocated for an official body representing students and new archivists. When SNAP was approved by the SAA Council in January 2012, I was asked to join the steering committee as the web and social media coordinator. Equipped with the knowledge of the group's history and recognizing its importance within the archival community, I decided that its timeliness and real-world implications would make it a suitable subject of study for my project.

Purposes of Study

The first post on the proposed roundtable's planning blog noted that 27 percent of SAA's membership in 2011 was made up of students (this number did not include new professionals). If students comprised one quarter of the membership, where

was the group to advocate for their needs within our professional organization? Thus, the main purpose of my study was to identify and promote awareness for the challenges and issues that students and new archives professionals face and how SNAP is attempting to meet those challenges. Another goal was to evaluate what the roundtable members liked and disliked about the group and how the roundtable could be improved to serve future generations of students and new archives professionals.

Students and new professionals now have a variety of venues in which to meet likeminded individuals, network, get advice, or just talk to someone who is or has been "there."

To this end, I conducted a case study of SNAP and the implementation of its programming. I performed a content analysis on a sampling of the roundtable's planning documents and listserv messages and sent a brief questionnaire to the SNAP membership to determine the effectiveness of the roundtable. The following research questions guided my project:

1. What are the challenges and issues that students and new archives professionals face on a daily basis?
2. How has the SNAP roundtable addressed these challenges?
3. How successful has SNAP been in addressing these challenges?
4. How could SNAP improve service to its members?

Results

Admittedly, the results of this survey didn't surprise me—I was (and still am)

working through many of the issues my peers identified. The overwhelming majority of participants cited employment and networking as two of the larger issues that students and new archives professionals struggle with. The current employment climate in the archival profession is bleak, with many new and future archivists wondering how long it will take them to get a job after graduation, or if they can even get a job in the field. Some participants blamed the over-acceptance rates of graduate schools, which pumps out more archivists than the job market can handle. Others blamed a lack of institutional funding for archival positions and a lack of full-time paid positions in general.

Networking was another major issue. In a large organization such as SAA, it is hard for people new to the profession to know where to start, what section to join (how are they different from roundtables, again?) or whom to talk to. To retain students and new professionals, organizations have to find ways to get them involved—in big or small ways. Keeping these individuals engaged and interested is the key to keeping them.

SNAP's Accomplishments

For the purposes of this article, I will not expound on what members liked or did not like about SNAP's initiatives because a lot has changed since then. In its relatively brief existence, SNAP has worked diligently to acclimate students and new professionals to SAA. There is the roundtable listserv, microsite, social media outlets (Twitter, Facebook, and, more recently, a blog), the Lunch Buddy program (which is a lot of fun, if I do say so myself!), and the roundtable meeting at the annual conference.

With the addition of Twitter chats and local SNAP meetups, networking opportunities are available to members no matter where

Continued on page 29 >>

Lauren Gaylord

The Association of Research Libraries/SAA Mosaic Program promotes the much-needed diversification of the archives and special collections professional workforce by providing financial support, practical work experience, mentoring, career placement assistance, and leadership development to emerging professionals from underrepresented racial and ethnic minority groups. *Archival Outlook* will profile each of the five exceptional program fellows. The first fellow SAA interviewed is Lauren Gaylord, a student at the University of Texas at Austin who's interning at the Nettie Lee Benson Latin American Collection.

SAA: Why did you decide to pursue a career in archives?

LG: My attraction to the archival profession stemmed from my love of history. As an undergraduate, I treasured the research process and the joy of finding that one document that added to my argument or answered that burning question. Intrigued by how these documents were gathered and organized, I interned at libraries, museums, and archives and found that I equally enjoyed helping others find what they needed and making sure that items were available and findable. With that epiphany, I decided an archivist's life was the life for me.

SAA: What do you hope to accomplish as a result of your participation in the Mosaic Program?

LG: I hope to gain a deeper understanding of the archival profession—the good, the bad, and the ugly. I'm really excited to be a part of SAA and learn about what archivists are doing around the country, not just in my backyard. I've learned so much in my studies already, but seeing what archival practice in areas like privacy and intellectual property looks like on the ground will be both informative and challenging. I hope to come out of this experience a better archivist with a profound appreciation for the intricacies, complexities, and joys of the profession.

SAA: In your opinion, what's one step the archives profession can take to further attract diverse individuals to the workforce?

LG: One of the most common things I hear from students studying archives is that they didn't even know the profession existed a few years ago. I know that was certainly true for me. A series of well-timed events led me to the archives world, but without those fortuitous moments I might not be here. Raising awareness of the profession and letting people know the value of archives is key to attracting diverse individuals to the field who might not have thought about it before.

SAA: Thirty years from now, what do you hope peoples' perception of the archives profession will be?

LG: I hope the general public has a greater awareness of archives and archivists and what we do. I hope people see us not as naysayers but as service-oriented organizations and individuals who provide




Lauren Gaylord

a valuable public good. We aren't hoarders who prefer shelving boxes to human interaction; we're passionate information providers, research enablers, and answer finders.

SAA: As an archivist, how will you help to diversify collections and bring more awareness to underrepresented cultures?

LG: As archivists, it is crucial to be sensitive to the gaps in archives and look for those groups who are underrepresented and marginalized. I want to reach out to communities and empower them to tell their stories, in whatever way that is most meaningful for them. Of course, preserving these seemingly "untraditional" collections is not enough; they must be used and made available. Highlighting diverse collections through finding aids, books, exhibitions (both virtual and physical), and other outreach events gives a voice to underrepresented cultures and brings them out of the shadows. ■

For more on the ARL/SAA Mosaic Program, visit <http://www2.archivists.org/news/2013/2013-2015-mosaic-program-participants-named>.



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In January, **Dennis Riley** joined the Brooklyn Navy Yard Development Corporation (BNYDC) as its assistant director of records management and archives. BNYDC is a not-for-profit corporation that operates a 300-acre industrial park on behalf of the City of New York. BNYDC also includes the Brooklyn Navy Yard Center at BLDG 92, which has a mission to showcase the rich history of the area from the eighteenth century to the present.



Anne Sauer has been named director of Cornell University Library's Division of Rare and Manuscript Collections. She comes to Cornell from Tufts University, where she has been director of Digital Collections and Archives and university archivist since 2004.



Elizabeth Surles was appointed archivist at the Institute of Jazz Studies at Rutgers University's Dana Library. Previously she served as digitization archivist at the American Alpine Club Library.

IN MEMORIAM

Leonora Gidlund, the former director of the New York City Municipal Archives, passed away in February. Gidlund was part of the Municipal Archives staff for more than twenty-eight years before she retired in 2013. She received the Sloan Public Service Award in 2006 for turning the archives into a "well-known, accessible symbol of public service excellence." Gidlund was lauded for retrieving and restoring 1,100 cartons of builder Robert Moses's moldy papers and for helping to assemble and preserve tributes made for victims of the September 11 terrorist attacks. Gidlund is survived by her husband, Lennart, a son, and a granddaughter.

Steven Puglia, 52, manager of Digital Conversion Services at the Library of Congress, passed away from pancreatic cancer in December. Puglia earned a master's degree in photography from the University of Delaware and went on to work as a preservation and imaging specialist at the National Archives and Records Administration, where he established the organization's first digital imaging department and was influential in creating imaging standards and new practices for digital image preservation. Puglia began his work with the Library of Congress in 2011, where he provided technical support and oversaw data management and research and development in the Digital Imaging Lab.

New SAA Book on Diversity

Through the Archival Looking Glass: A Reader on Diversity and Inclusion, edited by Mary A. Caldera and Kathryn M. Neal, features ten essays that explore prominent themes related to diversity, including creating a diverse record; recruiting and retaining diversity in the archives profession; and questioning the archive itself, on representation, authority, neutrality, objectivity, and power. By stimulating further ideas and conversation, we can come closer to a common understanding of what diversity is or can be and—more importantly—how it can be realized. Look for this fascinating title in the SAA Bookstore in April. (SAA 2014 / 320 pp. / Soft cover, PDF, EPUB / SAA members \$49.99 / List \$69.99).

Archival Outlook Debuts Digital Edition

If you haven't checked out the new digital edition of *Archival Outlook*, be sure to head to <http://www2.archivists.org/archival-outlook> to explore the features of this exciting new offering. This new format, which debuted with the January/February 2014 issue, allows readers to share individual articles or the issue via a variety of social media outlets, access text-only versions of the articles by clicking on the headlines, zoom in on text for an optimal reading experience, add notes, and much more. Back issues from 2013 are also available in the digital format.

THE OFFICE FOR METROPOLITAN HISTORY MOURNS THE DEATH OF



Leonora Gidlund

FAITHFUL, RESILIENT, AND
... A LOT OF FUN.

CHRISTOPHER GRAY
SUZANNE BRALEY
ERIN D. GRAY

Building a Foundation

Fynnette Eaton, SAA Foundation President

You've probably read it before: The mission of the SAA Foundation is "To enrich the knowledge and enhance the contributions of current and future generations by championing efforts to preserve and make accessible evidence of human activity and records of enduring value." To that end, the Foundation funds public and professional education initiatives through programs and scholarships. Other activities include research, publications, and awards.

You may know that the Foundation funds the SAA awards program, including such important scholarships as the F. Gerald and Elsie Ham Scholarship and the Mosaic Scholarship. That it has provided research and development funds that aided in the launch of SAA's Digital Archives Specialist curriculum and certificate program and the Trends in Archives Practice module series. And that it has continued to support archives recovering from disaster via the National Disaster Recovery Fund for Archives.

But you may not know that the SAA Foundation became a separate entity just a short time ago—in 2012. (Previously the "Special Funds" were governed solely by the SAA Council.) Since 2012 we've been focused on maintaining our previous activities and setting up our governance processes, including election of a full—and fully functioning—Board of Directors and creation of two key

committees to help us in our work: a Development Committee (chaired by Carla Summers) and a Finance Committee (chaired by Mark Duffy). To read more, visit <http://www2.archivists.org/groups/saa-foundation-board-of-directors>.

Now the real work begins! We have an ambitious agenda for the coming year, including:

- Drafting our funding priorities. (In 2011 the SAA Council, functioning as the Foundation Board, adopted an excellent set of funding priorities that may well serve as the basis for our work.)
- Developing policies and procedures for our grant making and disbursement of funds.
- Consolidating the Foundation's seventeen funds into more manageable and understandable categories.
- Preparing a development plan that includes a case statement and strategies for promoting planned giving, the annual appeal, and other fundraising efforts.
- Creating a separate Foundation website.

We are *very* grateful to those individuals who donated a total of \$42,434 to the Foundation between July 1 and December 31, 2013. Thank you for your support! We'll make sure your gifts are put to good use on behalf of the archives profession. ■



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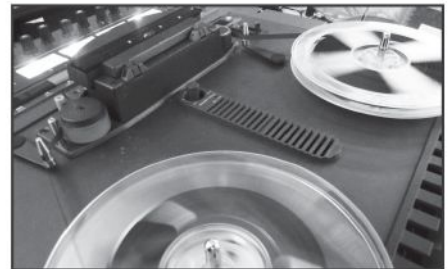
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Archival Education from the Student Perspective continued from page 14

partner institutions, thanks to her knowledge of Hebrew. Similarly, as an intern with the Rensselaer County Historical Society, I had an opportunity to process a collection.

Commentary and Analysis

Paul Conway provided a thought-provoking analysis of our presentation. He found the panel to be “exciting and uplifting, but also troubling.” He noted that in the years since he entered graduate school in the late 1970s, much has changed in terms of the published literature. In fact, each year he gives students copies of the syllabus from the first archives course he took to demonstrate the differences between then and now.

But Conway’s biggest concern is degree requirements. He noted that the basic framework of “archival education centering itself around a sequence” of several courses has not changed over time. But he observed that the speakers had little flexibility in the courses we were able to take, which he sees as a “huge problem for the profession.” The challenge for archival programs is to “convey core archival constructs while broadening the perspectives and the skill sets of students.”

The job landscape, as we are all well aware, is fiercely competitive. Conway noted that it is common for 70 to 150 people to apply for a single job. He is concerned about how archival educators can prepare their students for such an environment. He noted that

the University of Michigan works intensely to help graduates find employment, with noted success.

Part of the problem, Conway says, lies in the relationship between archival educators and practitioners. Conway noted that he frequently draws on his twenty-five years of archival experience, yet an emerging cadre of archival educators received their training solely through formal PhD programs. In other words, archival educators and those working in archives do not necessarily share an experiential perspective. This problem could increase over time if educators fail to make connections between the curriculum and the realities of what it takes to launch a career in today’s environment.

Nevertheless, Conway says there’s ample reason to be optimistic. Talented students are being educated and will become skilled archivists. In a broader context, he sees archival education as being relevant to many other areas of potential employment. For example, a person who was educated as an archivist but is working as a librarian is still able to utilize much of the knowledge she gained in graduate school. The basic skill set of anyone who has graduated from an archival education program is limited only by the imagination.

Hope Is Not Enough

Our panel discussion represented the start of a conversation. It is up to students, whether acting through their SAA student chapters or through forums such as SAA’s Students and New Archives Professionals Roundtable to keep that conversation rolling, to engage archival educators and the profession at large, and to work to influence the nature of archival education. ■



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The Sense of Wonder

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as the death penalty and term limits. These debates were held in each of the several cities that served over time as the state's capital. While Gregory explored current issues, he was always able to provide historical context, through stories and examples drawn from his deep historical understanding of the records. Citizens were empowered to feel at the center of their government, working through contemporary issues themselves with rich historical context to temper and inform debate.

Gregory used his many speaking engagements to offer wry perspectives on record and information management. Regularly invited to address freshmen legislators as part of their orientation, Gregory once introduced the importance of the "big picture" of records management through an analysis of the impact of dog urine on trees in New York City! Two dogs at one fire hydrant that you see at brief glance, is one thing; almost seven million gallons of urine squirted annually on expensive (and now dying) city trees is quite another picture. Similarly, one shelving bay of records in the corner office is one thing; millions of documents across scores of agencies, if not well managed in a statewide integrated recordskeeping system, is quite another. We suspect those legislators went home and never quite forgot that image, records management, or Gregory. Nor would they have forgotten the man who appeared before them, based on a daughter's dare, with his huge beard newly dyed a bright fuchsia color!

But *Voices from the Vault* was his regular forum to demonstrate the relevance of records to current debates, but always incorporating that special touch of Gregory's humor and his own sense of wonder. Here is a fine example from his January 2011 *Voices from the Vault* column that, additionally, provides insight into his goal for his columns:

"Most people, alas, don't find records/archival management a particularly titillating topic. Therefore I usually start my column with some misdirection, attempting to ensnare readers before they realize they are reading about records. This month I appeal to the reader's prurient interests and offer a sex column. Female dragonflies, according to those who study such things, possess 'sperm storage organs.' These are

special sites which incubate sperm, keeping it alive for months until the female is ready for fertilization. Male dragonflies, however, are only concerned with passing along their own genes. To them, the thought of the females cheerfully flying about, slowly incubating the genes of rivals is not a happy one. So, over time, the sexual organ of the male dragonfly evolved to include a little scoop. This allows the male to empty out the female's storage organ before filling it with his own seed.

"Government is like that. New administrations, secretaries, and commissioners arrive in Montpelier and immediately clear out the records of the previous occupants. They then refill the various storage organs of government with records of their own programs and initiatives. I confess that the analogy is not exact since in many cases those leaving government clean out their own record storage units before departing.

"The news media comment on these transitions often speculating on the legacy of the departing administration. This impulse to quickly define a particular administration's legacy raises numerous interesting issues, notably the tension between continuity and change inherent to our democratic system of government. In other words, to what degree are we documenting the continuities of government and to what degree are we documenting the initiatives and actions of specific administrations or state officers? Obviously these are not mutually exclusive efforts, but they require decisions over what files should be left in situ for continuity of operations; what records should be sent to the state archives to ensure long term access; and what records can be disposed of without violence to statute or administrative need?"

In 2009 Gregory introduced a column dealing with the history of Vermont Special Session in the following way: "Traditional marriage is at risk in Vermont. No, no not that one; it appears to be doing fine. I am talking about the long standing union between car fenders and duct tape. Duct tape is no longer good enough to get your car inspected. I am currently organizing a Tape Back Vermont campaign. I thought of imploring the governor to convene a special session of the general assembly to address this unprecedented attack upon the customs and usage of home auto body repair. This required some preliminary investigation

on the history of special sessions," which Gregory then traces from 1777 forward.

One of Gregory's 2012 columns was entitled "Sexing Chicks and the Appraisal of Public Records." The column begins with a brief introduction about how in the 1920s the Japanese discovered "that by squeezing a day-old chick's intestines it was possible to see slight anatomical differences . . . and thus males could quickly be culled and feed expenses reduced." After this anatomical lesson, Gregory admits that though the analogy is not precise, "Sexing chicks is not unlike appraising public records. [Archivists] don't want to pay upkeep for records that don't have value. We need ways to recognize the variations in public records so we can correctly determine their "gender" with high accuracy. Good records analysts, like good chick sexers, handle large volumes, quickly, and have sufficient training and experience to develop contexts for accurately interpreting what they see."

His gift to inform, amuse, and educate while promoting the archives was truly amazing. To further appreciate his delightful skill in writing about archives and documents, readers are encouraged to discover more of these wonderful columns at <http://vermont—archives.org/publications/voice/>.²

That we all who feel the wonder of archives could so imaginatively translate that into workplace reality as did Gregory, *and* could have such enlightened employers as the State of Vermont to recognize the merit of "wonder" so publicly! ■

Notes

¹ One of the buildings of the Illinois State Archives, but not its records center, is named for long-time State Archivist and pioneering records theorist, Margaret Cross Norton. And a new wing of the Alabama Department of History and Archives (the state archives) has recently been named for that institution's long-time director, Edwin C. Bridges. A few archives may have reading rooms or public areas named after famous archivists, but these are hard to verify. Examples (with stories) would, we are sure, be welcome for mention in future issues of *Archival Outlook*. We thank Teresa Brinati and Richard J. Cox for their helpful advice. In Canada, one Dominion Archivist (Sir Arthur Doughty) has an official historic plaque, and even a statue, raised in his honor, and all the Dominion and National Archivists are recognized by a sculpture inside LAC's Gatineau Preservation Centre, but none have their "own" buildings!

² Sanford's final article for this publication was printed in the July/August 2012 issue. Since then, Sanford's successor, Tanya Marshall, has continued contributing to the publication.

Patti's Puzzle

continued from page 11

and intention of the materials, we can better represent Patti's activities during his years following his service in the OSS. We also can determine where Patti sourced materials. Patti largely copied photographs, rather than creating his own. This was further proved through identifying charts of copy stand settings for creating negatives of prints that Patti had collected or no longer had negatives of. In the course of sorting and identifying these images, it was determined that as little as 25 percent of the total number of images could be attributed to Patti as the actual photographer, which was considerably less than we originally thought. This estimate comes based on the identification of copy negatives, some obviously from books and other works, as well as references in Patti's notes and book as to where and how he acquired the originals.

It is important to note that Patti appears in many of the images, and he often handed his camera to unknown people to photograph him. Due to the large number of copies,

the collection was pared down somewhat by selecting the best prints based on clarity, tonal range, and density so that no more than two prints of each image were kept and small boxes of photographs were returned to Patti's heir.

The Difficulties of Reprocessing

I believe it is often more difficult to reprocess than process. In reprocessing, we try to keep an order we did not find or impose while trying to improve on it. It was important for me to keep in mind that the previous archivist likely had the best intentions and surely had a different set of circumstances to deal with. Each archivist brings his or her own unique skill set and points of view to a project. My ability to focus on the photographs as their own small collection allowed me to direct my research very specifically to better define the content of the photographs and their relationship to one another, and therefore increase access through a more thorough and thoughtful arrangement and description that would not have been possible the first time the collection was processed.

In the end, what was once a box of folders filled with unidentified images became a rich visual timeline of a relatively short and intense period surrounding key historical events in 1945 Indochina. Through speaking with researchers and Vietnamese government dignitaries, I learned that many of these images don't exist outside the Patti Collection, especially those depicting the US military (Deer Team) training Ho Chi Minh's guerillas and Gold Week, when citizens donated their gold to raise money in support of the new independent government. Also included are photographs of Patti and the Mercy Team travelling to Hanoi; Patti's initial meeting with Ho's military commander, General Võ Nguyên Giáp; and many demonstrations and events surrounding the September 2, 1945, Declaration of Independence by the leader.

* * *

Patti's entire collection has been opened to the public. When combined with Patti's research and other collected images, these photographs show the history of the people of Vietnam through what is no longer a "hidden" collection. ■

10 Solutions for Processing Large Collections

continued from page 6

out-of-scope materials crop up, and the unwanted materials won't take up valuable storage space.

5 Reevaluate your approach to processing.
You may need to process a large collection differently than your institution's typical collections. It can be difficult to familiarize yourself with every part of a large collection; when you're processing, you're more likely to encounter materials that aren't what or where you expected. There will always be errors and unplanned additions. If you find you need to take a different approach to the collection, you may need to create a special project processing manual.

6 Divide work into manageable pieces.
It's a good idea to break down the collection into series and subseries so you can assign a single unit to a processor. If you are working alone, creating these divisions will help you maintain intellectual control over the processing.

7 Build in a time cushion.
No matter how well you plan and manage your time, you will most likely experience setbacks that are beyond your control, such as staffing issues, supply delivery delays, or mechanical equipment breakdowns. Consider the issues you've faced in the previous year and use those to estimate a time cushion. A good bet is that an extra month won't go to waste.

8 Be prepared to invest time in your student workers.
Even with experienced library students processing the collection, time needs to be allotted for training, answering questions, and reviewing their

work. Investing this time from the beginning will save you time later. You don't want to find that a worker has been consistently making an error *after* they've finished processing three hundred boxes.

9 Address space and storage issues.
Evaluate and configure your processing space before hiring students or interns. If materials are spread across sites, consider how you will handle the situation: Will you be able to transfer the entire collection to one location, or will you need to transfer it in pieces? Will all or part of it be processed offsite? Will you need to factor in travel time between sites?

10 Break up finding aids.
Rather than having one massive finding aid, consider a separate finding aid for each series or subseries. Consider other nontraditional and creative ways to present the information so that it's not overwhelming to researchers. ■

Controversial History

continued from page 3

the stone “a sense of history”: *Vivat Virgor Virilis*, which, if it hadn’t been misspelled (there’s an extra *r* in *Vigor*), would translate to Long Live Virility. The spring of 1971 marked the last year that Lakeside would call itself a “boys’ school.” That fall it merged with St. Nicholas School, an all-girls school then located in the Capitol Hill neighborhood of Seattle.

Since I’ve spent the last six years getting to know the history of the school and forming relationships with current and former faculty and students, I felt I understood the meaning of the stone in a way that those who were new to the school didn’t. A teacher had voiced concerns about the message the gravestone sent. The teacher (and others) worried that it was unwelcoming to female students. They compared it to a hypothetical marker that read, “In memory of the passing of the last all-white senior class.” Would that historical marker be allowed to remain on campus? If not, why was the tombstone allowed to remain? “We can preserve our history in the archives; girls don’t need a daily reminder that there were ‘good old days’ before they were allowed in classes,” the teacher said.

I want to make it clear that I understand this teacher’s sentiments. But her comments made some leaps that made me uncomfortable. The first—and I understand that some might feel I’m splitting hairs here—was that girls weren’t “allowed in classes.” The implication is that girls were demanding entrance to Lakeside and being denied. Was Lakeside chauvinistic in its attitude toward females? The second was that the stone’s message was anti-female, that because the students selected a tombstone (a symbol of death and mourning) to mark the end of the all-male era, it meant they were opposed to female students at Lakeside. Was this true? Does being pro-male equate to being anti-female? And the third and final leap was that girls (and boys, for that matter) don’t need a daily reminder that at some point, only boys attended. Do we need reminders of the past? What place does this kind of history have in an academic setting?



The class of 1971 poses with the tombstone. *Courtesy of Lakeside School Archives.*

Private Schooling History

Knowing the history of private schooling in the northwest helps put the tombstone’s message in context. Lakeside began as an all-boys school at a time when private education in the Northwest and elsewhere was largely single gender. The six schools that founded the Pacific Northwest Association of Independent Schools (PNAIS) in 1946, for example, were all single gender (five of these were all-girls schools). Over the years, Lakeside remained an all-boys school. It welcomed its first female faculty member since the 1920s, the school librarian, in 1952. In 1970, it welcomed its first three female teaching faculty. The next year, it hired eight more. The female faculty presence doubled in the fall of 1971, the year of the merger.

This is not to say that the school necessarily welcomed females with open arms, but it does show that the school had been undergoing changes leading up to the merger and that females were taking on roles of authority in a traditionally all-male setting long before the tombstone appeared.

The societal changes spurred by the social movements of the 1950s and ’60s also affected independent schools. Lakeside began diversifying its student and faculty demographics in 1953 when it admitted its first Asian American student. Its first three African American students graduated in 1968. Many private schools in the region had gone coeducational by the early 1970s. Male schools began hiring female faculty and female schools began hiring male faculty. St. Nicholas School hired its first male teacher in 1968. Bush School, formerly an all-girls institution, went coed in 1971.

Chauvinistic Intent?

I think it’s safe to say that being for something doesn’t automatically mean you oppose the other side (I’m for coeducational schools, but I’m not against single-gender education, for example). The question was what the creators of the monument had meant to convey. They wanted male virility to live on. They chose a symbol of death and mourning to commemorate the passing of a bygone era, an all-male era. Was the marker also a symbol of chauvinistic protest? It’s



hard to say. I conducted several interviews with students from the time, who claimed that the tombstone's message wasn't about the girls.

What I heard over and over again was that the opposition to the merger (where it existed) had more to do with what alumni imagined would be a change in the culture of their school—they sensed that Lakeside would lose the deep sense of camaraderie they had experienced with their fellow classmates and teachers. One alumnus explains, “It’s hard to describe the connection we all felt about attending an all-boys school, but I felt like it brought us together as men in a way that was

bonding in a time when the trend was in the opposite direction. This is not a chauvinistic point of view. . . . I experienced a unique opportunity of spending my time at Lakeside with . . . male teachers in an environment that modeled the value of dignity, intellect, and common decency. . . . I think every alumnus knows that it was never exclusive or discriminatory in a misogynistic way.”

The individual who thought up the idea for the tombstone remembers he “needed to do something appropriate to signify the end of an era,” because he was the last of four boys in his family to graduate from Lakeside. Later he explained his feelings about the merger of the two schools: “I think that the student body was generally supportive of the idea. We didn’t have any regrets except that [sunbathing in boxers] would probably be a thing of the past, and the colorful language would probably get cleaned up.”

Others remembered that the opposition was due to what some felt was a difference in the caliber of the schools and not due to the gender of the students. Some Lakesiders felt that introducing students from a less academically rigorous background would drag down the school (Lakesiders

outperformed St. Nicholas students at that point). If anything, this second point holds the potential for more controversy, but of a different kind. Either way, what I gathered from alumni was that they felt the stone—and the school, for that matter—was free of chauvinistic intent.

Giving Context to History

Fine, then. Perhaps the stone wasn’t *intended* to be chauvinistic (though this is hard to determine since those interviewed rely on memory and have the benefit of hindsight). Even if we accept that the intent wasn’t malicious, does that matter if faculty and students who come into contact with it on a daily basis interpret it as chauvinistic or misogynistic? I feel strongly that history, especially history that makes us uncomfortable, should be out in the open, somewhere we can see it and interact with it. A little controversy goes a long way; discomfort sparks conversation and engages communities. Effacing history to encourage the “collective forgetting” of a community is unethical, as Kenneth Foote described in his 1990 *The American Archivist* article “To Remember and Forget: Archives, Memory, and Culture.”

But I began to wonder about the tombstone and its place on a high school campus where students are forming identities, fostering a sense of belonging, and discovering their place in the larger world. Today the stone sits as it did in 1971, free of explanation. It’s a strange marker on the lawn of an institution that is continually striving toward diversity and inclusiveness. Do girls read the inscription and feel a little less comfortable on campus? Do boys read it and feel entitled? It’s hard to say. Is this where this piece of campus history belongs? Will it engage students and spark conversation, or will it do the opposite? Would removing it count as historical effacement? Unfortunately, I don’t have the answers.

I do know, however, that if the stone is to stay, it needs context. Without that, students and faculty are more likely to misinterpret its meaning. If the archives hadn’t been here to provide background, the powers that be may well have removed the stone, ensuring the survival of one particular interpretation, accurate or not.

Ultimately, the issue is not whether the stone should remain; the issue is that the stone, in order to remain meaningful, needs historical context. And the archives’ role on this campus and in this community is to provide that context. History is never black and white, but without archives, the nuance disappears. And once the nuance disappears, we’re in trouble. ■

Notes

The exhibit *Girls In Class: The Story of Lakeside’s Merger with St. Nicholas School* can be viewed at <https://www.lakesideschool.org/podium/tools/SlideShow.aspx?a=293649&uid=2629161>. This article was originally published in the winter 2014 issue of *Sound Archivist*.

Studying SNAP continued from page 21

they are in the country and at no additional cost. Students and new professionals now have a variety of venues in which to meet likeminded individuals, network, get advice, or just talk to someone who is or has been “there.” SNAP is also an important springboard for involvement in the organization at large, providing leadership opportunities at a less intimidating (though no less important) scale.

The fact that no such group existed in SAA when similar groups existed in library and archival organizations elsewhere in the United States and around the world—such as the International Federation of Library Associations and Institutions and the Archives and Records Association in the United Kingdom—underscores how much SNAP was needed to fill a very important gap and meet specific needs.

Survey responses also suggested that there is and always will be a need to improve SNAP’s services and initiatives, which is why I recommend that a study like this be regularly carried out so SNAP can stay up to date on the challenges that its membership *currently* faces. The roundtable also can evaluate how successful they are in addressing those challenges. In doing so, SNAP will be able to provide quality services and the most relevant, wanted, and needed programming to best serve its members now and in the future. ■

The Film Archive as a Classroom

continued from page 16

Film literacy was at the core of our work. We hoped people would not only watch these regional films, but that they would acquire the skills to understand and express themselves with the language of moving images and engage with their form and content in an informed, critical, and creative manner. In the case of amateur film collections, which are often subjected to simple or naïve analyses, I felt that the depositors' participation in the curatorial process should be emphasized.

Amateur filmmaking started as an upper-class hobby in the 1920s with the invention of 9.5mm film equipment and became a more democratic pastime as technology evolved through various film gauges, then magnetic, and now digital formats. Even as sound recording equipment became lighter and easier to use, many amateur filmmakers continued to make silent films, for technical and aesthetic reasons. I devised a project to explore the sounds, language, and music that might accompany such silent images.

The Learning Outcomes

HOLLIS: Who was involved in this project, and what did you hope the outcomes of the project would be?

BRIGGS: I worked with the history, linguistics, and film departments at York St. John University where the Yorkshire Film Archive is housed, commissioning small groups of students to work in interdisciplinary teams to research collections, undertake oral history interviews, and produce short documentaries. I trained the students, supervised their research on our collections and those of other local archives, and then helped them to contact people who were directly or indirectly involved in the making of the films or in the recorded events.

The students chose to investigate the city of Hull, formerly a major whaling and fishing center that had experienced post-industrial decline and only recently begun to document its history and develop heritage programs.

Through this project, we hoped the archive would:

- Pilot a new form of creative use of archival collections
- Acquire a new collection: oral history interviews
- Acquire new contextual information about films and collections
- Identify gaps in the informational content of archival collections
- Initiate research and a debate into the historical value of the different elements of audiovisual texts (images and sound) and provide the framework for a dialogue between old and new historical documents

And we hoped the students would:

- Develop technical skills for archival work
- Develop interdisciplinary research skills
- Learn project management and teamwork responsibilities,

including teaching one another in a group setting, sharing responsibilities, and leadership skills

- Interact with a professional organization

Facing and Evaluating the Challenges

HOLLIS: What were the greatest challenges?

BRIGGS: Although the students gave a positive evaluation of the program and its educational benefits, there were a number of interesting issues. Unfortunately the film department dropped out of the project at the last minute, therefore some of the students' work—produced with borrowed and inadequate equipment—tended toward guerrilla filmmaking or gonzo journalism.

One group chose to investigate the link between music and work through a documentary. This team interviewed a retired trawlerman, expecting him to be a vessel of local folklore, but they were surprised to hear that he didn't know any sea shanties, as he grew up listening to American music. Nonetheless, to match the silent footage, the students recorded a performance by local folk musicians, even though this soundtrack was only indirectly related to the historical events represented in the images. This group's analysis of the source material, interview process, and editing of the collected documents was overly biased by the chosen theme. This made me question the value of recording oral histories in an interdisciplinary setting, as it seemed one discipline or point of view always prevailed and the documentary process wasn't open enough.

On the other hand, these students were the most committed and included the widest variety of documents in their short film: musical and poetry recordings and archival still and moving images, as well as interview footage. They constructed a complex narrative by superimposing different elements, thereby taking a greater risk of being historically inaccurate.

A further issue was the value of contextual information provided by the descendants of those who made or figured into the films. In the case of home movies, the personal details supplied by the filmmakers' children provide invaluable information for an enhanced understanding of these documents. In a region whose identity was reshaped by the social and cultural consequences of rapid and traumatic post-industrial decline, the stories of industrial communities can become distorted by contemporary interpretations that are pessimistic, nostalgic, or even revisionist. However, in this case, the interviewees' accounts of events were fairly objective, as the harsh realities of both past and present provided a fruitful comparative framework.

Moreover, a dimension that was lacking in the project—due to the absence of film students—was a critical analysis of the source material and of the use of moving images as a medium for research. Film was the source, process, and final product of their work, yet students failed—even after having taken part in a specialized seminar—to make a distinction between amateur, industrial, and ethnographic genres, or between documentary and fiction codes.

Thus, the pilot project raised the question of the conflict between archival control and historical accuracy on the one hand, and the creative freedom of users on the other. This problem fuelled

ethical discussions about most of the archive's partnerships and collaborations. We found that in most cases, when guided by contextual information, film literacy training, and in some cases a contact with collection depositors, users were respectful of the rights of authors, donors, and communities from which the films originated, but in some situations this delicate balance can be upset.

The Takeaway

HOLLIS: So, in sum, matching undergraduate students with primary sources requires significant planning and close supervision from all involved parties. You point out that students can easily fall into revisionist history or take creative liberties with the contents of archival collections. Yet, the opportunities to collaborate with campus faculty and teach students oral history techniques, historical research methods, and visual and film literacy far outweigh the time and effort required. Was this worthwhile?

BRIGGS: I am a moving image archivist trained in postgraduate programs focused on mainstream moving image preservation and subsequently self-trained in amateur film preservation and oral history practice. I therefore found it difficult to supervise a program in which historiographical, aesthetic, and ethnographic issues could all be satisfactorily explored; the interdisciplinary nature of the project proved to be its greatest challenge.

Furthermore, the limited resources available to small archives prevent experimental programs from becoming permanent outreach initiatives. In the case of the Yorkshire Film Archive, the pilot projects were not perpetuated due to government cuts in both project and long-term funding. The online learning moving image resource was eventually removed; students and interviewees were disappointed that their work was no longer immediately accessible.

Although this precarious paradigm certainly allows archivists to experiment and learn about curatorship, outreach, and education in a variety of settings, the lack of infrastructures where we might share such experiences means these seldom cross-pollinate among institutions.

Finally, even though learners in this economic environment might acquire unusual skills, engage with rare documents, and become part of new communities when they participate in such projects, the unstable cultural and social programming of smaller organizations forms a barrier against a lasting and enriching dialogue between communities of origin and users. I am therefore currently preparing a research program with European colleagues, whose result would be an online collaborative resource dedicated to amateur film, providing a framework for exchanges within a community of authors, archivists, researchers, mediators, and audiences.

HOLLIS: Your experience serves as an essential guide for librarians and archivists in curricular development. Making an archival collection the center of class instruction can achieve varied learning outcomes. Thank you, Anna. ■

Notes

¹ <http://www.loc.gov/folklife/events/culturalheritagearchives/sessions.html>

² <http://www.yorkshirefilmarchive.com/>

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FROM THE EXECUTIVE DIRECTOR

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Goal 1

Here's a cautionary tale.

In the '90s, the American Physical Therapy Association (APTA) spent one million dollars a year for five years for paid advertising to jumpstart public awareness of the value of physical therapists and physical therapy. The ads supplemented APTA's ongoing and robust public relations efforts (three full-time staff, a volunteer committee, and a professional PR firm on retainer at \$150,000 per year) and advocacy efforts (six full-time staff, two volunteer committees, and a \$250,000-per-year lobbying firm). The target audience for advertising and PR was women between 35 and 54 with children—the health care decision makers for themselves, their children, their spouses, and their aging parents. The target audiences for advocacy were legislators and regulators who made decisions affecting reimbursement for PT services. The PR target audience also was a key medium for delivering APTA's advocacy message: by educating and activating the family healthcare decision makers to deliver a pro-PT message to their state and national policymakers, APTA could influence legislators and regulators—the relatively self-contained group that established reimbursement policies.

Years—and millions of dollars—later, APTA could claim some significant advocacy victories on behalf of PT reimbursement because they were able to target the influencers. But the needle measuring general public awareness of the “value” of physical therapy and physical therapists hadn't budged, largely because the audience was so enormous and so diffuse.

Many professionals complain that “no one understands what I do.” And it's both typical and appropriate that they turn to their professional associations to do something about it. That concern as expressed by our members lies at the heart of SAA's very ambitious Goal 1 within the retooled Strategic Plan 2014–2018¹: “Society values the vital role of archivists and archives.” To that end, SAA will:

1. Provide leadership in promoting the value of archives and archivists to institutions, communities, and society.
2. Educate and influence decision makers about the importance of archives and archivists.
3. Provide leadership in ensuring the completeness, diversity, and accessibility of the historical record.
4. Strengthen the ability of those who manage and use archival material to articulate the value of archives.

We don't have a million bucks a year to spend on paid advertising or PR counsel or a lobbying firm or additional staff. But SAA now has a fully functioning Committee on Advocacy and Public Policy² whose current focus is on preparing briefs and talking points that address issues outlined in the Advocacy Agenda.³ And the Council soon will create a Committee on Public Awareness that will recommend public awareness priorities and, working with staff and outside counsel (when possible), develop programs that promote the value and roles of archivists and archives. CAPP is concerned with influencing public policy decisions of government at all levels; COPA will focus on influencing opinions among the general public and stakeholder groups

other than legislators and regulators (e.g., archives users, institutional resource allocators, etc.). The two committees may collaborate on identification of key audiences, messages, and mediums to ensure a coordinated approach to SAA's priorities and communications.

When all is said and done, however, the linchpin to progress toward Goal 1 will be widespread member involvement in promoting and advocating for archives and archivists. You are your legislators' constituent. You have the most direct access to your users and resource allocators. You are the most important medium because you're in the best position to carry forward a compelling message based on your knowledge and passion for what you do. We'll do our best to craft plans and messages and provide low-cost, low-barrier tools and training for you to use in your own environment, building on the Advocacy Agenda issue briefs and the evergreen public awareness tips and ideas created for American Archives Month.⁴ Then it's up to you! ■

Notes

¹ <http://www2.archivists.org/governance/strategic-plan/2014-2018>. See the “Key Performance Indicators” on that page for an idea of what progress toward Goal 1 will look like.

² <http://www2.archivists.org/governance/handbook/section7/groups/Advocacy-and-Public-Policy>

³ <http://www2.archivists.org/initiatives/saa-advocacy-agenda>

⁴ <http://www2.archivists.org/initiatives/american-archives-month>

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MayDay: Saving Our Archives

Protecting our collections is one of our fundamental responsibilities as archivists. But on May 1 —this year and every year—you can do something that will make a difference when and if an emergency occurs. That's the purpose of MayDay—a grassroots effort with a goal to save our archives. Here are some ideas to get you started:

- **Individuals can participate on their own:**

Set aside time to read key policy documents. Quickly survey collection areas to ensure that nothing is stored directly on the floor, where it would be vulnerable to water damage. Note the location of fire exits and fire extinguishers.



- **Repositories can engage in activities involving all staff:**

Conduct an evacuation drill to acquaint staff members with the evacuation plan and to test its effectiveness. Or update the contact information in your existing emergency preparedness plans.

Visit <http://www2.archivists.org/initiatives/mayday-saving-our-archives>
for more information and further ideas for MayDay activities.